

the Acting Company

Margot Harley
Producer

Ian Belknap
Artistic Director



OF MICE AND MEN

Written by **John Steinbeck**
Directed by **Ian Belknap**

Paul Michael Fontana
Director of Education

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Teacher Resource Guide
by **Paul Michael Fontana**

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If lowborn men could stand up to those born to rule, religion, government, the whole world would fall to pieces...[Merlin replies]...So it would; so it will...then the pieces will be put together again by such as destroyed it.

John Steinbeck, The Acts of King Arthur and His Noble Knights

Section 1: Introduction

Thanks for taking some of your classroom time to work on *Of Mice and Men*! Although your students will enjoy the play without preparation, the experience can be deepened by some pre- and post-performance classroom work.

The exercises in this guide are intended to help you and your students get the most out of the production. Please do not feel that you need to do everything in this guide! The guide provides a wide variety of drama-based teaching techniques that you can use as they are presented or you can adapt for your class or for other pieces of literature. You can experiment with them and add the ones that work for you to your “bag of tricks.”

The education programs of The Acting Company are intended to mirror the mission of the company itself: to celebrate language, to deepen creative exploration, to go places where theater isn’t always available. We try to use the same skills in our outreach programs that actors use in the preparation of a role. Many of the exercises here are adaptations of rehearsal “games” and techniques. At the end of this guide, I have provided you with Steinbeck’s Nobel acceptance speech from 1962 and a letter he wrote to Claire Luce, who originally played Curley’s Wife on Broadway in 1937. It is my hope that you will create some “Literary non-fiction” **Common Core** lessons for your students using these primary sources. I have also marked the High School Common Core Standards for each exercise.

In addition to the Teacher Resource Guides for our performances, the Education Department provides week-long artist-in-residence experiences called **Learning Through Theater**, Actor-driven **Workshops and Master Classes** led by members of the company on the road (some of the finest young actors in America), post-performance **Question and Answer Sessions**, **Primary Shakespeare** which brings the Bard to Kindergarteners and other students in primary grades, teacher training workshops called **Shakespeare for Teachers**, and a variety of specially-designed outreach programs for high school students, college students, and adults. Of course, we also have our touring production of *As You Like It* playing in repertory with *Of Mice and Men*. In 2013-14, we will be touring with *Hamlet* and Tom Stoppard’s *Rosencrantz and Guildenstern are Dead* in repertory. Book your tickets early for both or whichever comes to you community!

If you need more information on any of these programs or performances, please call Ian Belknap, Associate Artistic Director at 212-258-3111 or e-mail him at **IBelknap@TheActingCompany.org**. We wish to be of service to you and your students. Please contact us if there is anything we can do for you.

Enjoy the Show!

Paul Michael Fontana
Director of Education

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Section 2: Who was John Steinbeck?

- **Overall Objective:** The students will know the facts of the life and career of John Steinbeck and her work.

A little hope, even hopeless hope, never hurt anybody.

John Steinbeck, The Winter of Our Discontent

Interviewing John Steinbeck (1902-1968)

Objective:

- The students will learn about John Steinbeck's life
- The students will write interview questions based on Steinbeck's life.

Common Core: RIT1, RIT2, SL1, SL4, SL5

John Steinbeck (1902-1968), born in Salinas, California, came from a family of moderate means. He worked his way through college at Stanford University but never graduated. In 1925 he went to New York, where he tried for a few years to establish himself as a free-lance writer, but he failed and returned to California. After publishing some novels and short stories, Steinbeck first became widely known with *Tortilla Flat* (1935), a series of humorous stories about Monterey *paisanos*.

Steinbeck's novels can all be classified as social novels dealing with the economic problems of rural labor, but there is also a streak of worship of the soil in his books, which does not always agree with his matter-of-fact sociological approach. After the rough and earthy humor of *Tortilla Flat*, he moved on to more serious fiction, often aggressive in its social criticism, to *In Dubious Battle* (1936), which deals with the strikes of the migrant fruit pickers on California plantations. This was followed by *Of Mice and Men* (1937), the story of the child-like giant Lennie, and a series of admirable short stories collected in the volume *The Long Valley* (1938). In 1939 he published what is considered his best work, *The Grapes of Wrath*, the story of Oklahoma tenant farmers who, unable to earn a living from the land, moved to California where they became migrant farm workers.

Among his later works should be mentioned *East of Eden* (1952), *The Winter of Our Discontent* (1961), and *Travels with Charley* (1962), a travelogue in which Steinbeck wrote about his impressions during a three-month tour in a truck that led him through forty American states. He died in New York City in the winter of 1968.

Adapted from Nobelprize.org

Exercise: Provide each student a copy of the biography of John Steinbeck above (a copy is found in the Reproducibles Section at the end of this Resource Guide). After everyone has read it, discuss what aspects of her life the students think contributed to her ultimate career as a novelist.

Ask each student to look, again, at the biography of Steinbeck. Have them individually devise a list of 4-5 interview questions that they might ask him about his life.

As an extension, have a volunteer play John Steinbeck and, with the help of the class, answer some of the questions on the other student's lists.

Exercise: Look up Steinbeck's grave at Find-a-Grave (www.findagrave.com). He lived much of his life in New York and died in his apartment there. Where was he buried? How does that relate to OF MICE AND MEN? What does the fact that he was buried so simply show about him and his philosophy of life?

School is not easy and it is not for the most part very much fun, but then, if you are very lucky, you may find a teacher. Three real teachers in a lifetime is the very best of luck.

John Steinbeck (1955)

Costume Sketches by Costume Designer Candice Donnelly



George



Lennie

Section 3: What to Look for in *Of Mice and Men*

Overall Objective: The students will have an introduction to the world of *Of Mice and Men* which was inspired by the fiction of John Steinbeck

*"The best laid plans of mice and men
Oft go awry."*

Robert Burns, "To a Mouse"

Brainstorm from the Title: John Steinbeck' Novel

This exercise is designed to be used BEFORE and AFTER seeing the play!

Objective:

- The students will explore the title of Miss Steinbeck's *Of Mice and Men*

Common Core: RL1, RL2, RL3, RL4, SL1

Exercise: Have the students brainstorm a list of the types of characters, situations, emotions, themes, locations, and images they think might be included in a play called *Of Mice and Men*. Write the list on newsprint. Post it before seeing the play.

Reading: The title is taken from the closing lines of Scot's poet Robert Burns' poem "To a Mouse" which tells the story of a farmer reflecting on having – inadvertently but of necessity – unearthed a mouse nest in his field. He sees the terror and confusion of the mouse at the destruction at the hands of this random act by the (to the mouse) god-like farmer. Why did fate curse the mouse with having all of his safety, all his planning come to nothing?

The poem, both in Burns' original dialect form and in a modernized translation are found in the reproducibles section of this guide. What is the poem trying to say about life and Fate?

Post-Performance Exercise: After seeing *Of Mice and Men*, ask your students about the characters and their plans? What plans did Lennie and George have? What about Candy? What about Curley's Wife and her dreams of Hollywood? Why does Steinbeck allow all of the characters' plans to be destroyed? Are, as Burns suggests in his poem, all human plans thwarted by powers beyond us?

Discussion: Judging a Book by its Cover

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will discuss their expectations of *Of Mice and Men* from looking at the words and images on the poster for The Acting Company production and on a copy of the novel.
- The students will discuss the choices made by publishers and executives to put the images and words on the cover.

Common Core: RL2, RL3, RL7, RL6, SL1

Exercise: Bring in a copy (or several different editions) of *Of Mice and Men*. Ask the students to look at the cover of the book. Is there a picture or image? What function do those images have? Note too the colors on the cover. What do the colors mean and why were they chosen? Do these images help sell this edition?

What words did the publishers choose to put on the cover? In what font is the title of the novel? What other words or phrases are on the cover? Do these words and phrases help sell this edition? Are you more likely to buy a book or magazine based on images or words? Are there images and words on the back cover?

Do the same exercise with the poster or handbill for The Acting Company production, which you can get from the theater. You can also show them the image on our website: [www. TheActingCompany.org](http://www.TheActingCompany.org).

What aspect of the play and novel do the simplicity of the farmhouse and windmill and the wide open sky reflect?

Post Performance follow up: Ask the students to create a theatrical poster or book cover for our production of *Of Mice and Men*. They can cut images out of magazines and newspapers, create them on the computer, or draw them. What words will they include and why? What images will they wish to include and why?

NOTE on The N Word

In 1937, when John Steinbeck wrote the play *Of Mice and Men*, he chose to include "The N Word". In deference to the playwright, in order to be historically truthful and to allow you to use it as a teaching point, The Acting Company has left the word in this production. Please prepare your students for the characters' use of the word by pointing out the historical context of the play and the oppressed situations in which many Black People lived in that time. Language has often been used as a tool of oppression.

As a classroom teacher myself, I know that, when preparing my students to see this play, I will take the time to thoroughly debrief this subject and use the opportunity as a teachable moment.

I cannot tell you how to approach your own students, but I urge you NOT to let this teachable moment pass by.

Paul Michael Fontana

Characters in *Of Mice and Men*

This exercise is designed to be used BEFORE seeing the play!

Objective

- The students will be familiar with the characters in the play.
- The students will make assumptions about characters based on their names.
- The students will become aware of the importance of names in *Of Mice and Men*

Common Core: RL1, RL2, RL4, SL1, SL4, SL6

Exercise: Write the following list for the class on the board. Discuss what each of the names makes us feel about them. Predict which characters might have the most important roles in the play.

CHARACTERS in *Of Mice and Men*

Lennie Small
George Milton
Candy
Slim
Curley
The Boss
Carlson
Crooks
Curley's Wife
Whit

What synonyms does the title character's name conjure up? Is Lennie small? What about Crooks is crooked? How is (or isn't Candy an appropriate name for the character? Why are The Boss and Curley's Wife stuck with names indicating not their individuality but their relationship to other people? Remember, Steinbeck was a fan of Dickens who used punning names like "Uriah Heep", "Miss Havasham", and "Mr. Bumble".

Have each student choose one of the names on the list. Pondering that character from his or her name, the students can imagine what that person's mystery might be, what his wound might be, and write it out as a speech in the voice of that character.

No man really knows about other human beings. The best he can do is to suppose that they are like himself.

John Steinbeck

Choral Reading

NOTE: Teachers are ENCOURAGED to teach this exercise BEFORE seeing the play. The text forms a key component of the relationship between Lennie and George!

Objective:

- The students will read excerpt from *Of Mice and Men*
- The students will create a Poem using the excerpt as inspiration

Common Core: RL1, RL2, RL4, RL6, RL7, SL1, SL4

Exercise: Provide each student with the passage from the novel Of Mice and Men (both excerpts are found in the Reproducibles Section of this guide) which is replicated almost verbatim in Steinbeck's play. Ask one student to read the entire passage aloud.

Guys like us, that work on ranches, are the loneliest guys in the world. They got no family. They don't belong no place. . . . With us it ain't like that. We got a future. We got somebody to talk to that gives a damn about us. We don't have to sit in no bar room blowin' in our jack jus' because we got no place else to go. If them other guys gets in jail they can rot for all anybody gives a damn. But not us.

But not us! An' why? Because... because I got you to look after me, and you got me to look after you, and that's why.

Divide the class into two groups, A and B (they can remain in their seats for this exercise) and ask volunteers to be Solo 1, 2, 3, 4, 5, 6 & 7. Then read it using the soloist-group divisions as indicated. Remind them that they have to listen to one another and create a common value for the punctuation.

Solo 1: Guys like us,

Solo 2: That work on ranches,

Solo 3: Are the loneliest guys in the world.

Solo 4: They got no family.

Solo 5: They don't belong no place. . . .

Group A: With us it ain't like that.

Group B: We got a future.

Group A: We got somebody to talk to that gives a damn about us.

Solos 1 & 2: We don't have to sit in no bar room

Solos 3 & 4: Blowin' in our jack

Solos 6 & 7: jus' because we got no place else to go.

Solo 6: If them other guys gets in jail
Solo 7: they can rot for all anybody gives a damn.

Group B: But not us.

Group A: But not us!

Group B: An' why? Because...

Group A: Because I got you to look after me,

Group B: And you got me to look after you,

All: And that's why.

— from John Steinbeck's Of Mice and Men

Using the passage as a starting point, the students will write a short Poem in free verse. Each Poem must contain words or phrases from the original passage. Remind them of some of the literary devices they have studied (alliteration, repetition, metaphor, etc.) that you want them to use in their Poem.

Your class might enjoy working on breaking down another passage from *Of Mice and Men* or a different novel by John Steinbeck into a Choral Reading.

Power does not corrupt. Fear corrupts... perhaps the fear of a loss of power.

John Steinbeck

Oppression and Status in *Of Mice and Men*

This exercise is designed to be used AFTER seeing the play!

Objective:

- The students will create a status continuum for the characters on the play.
- The students will analyze two character in the play who are considered "low status" and their behavior.

Common Core: RL1, RL2, RL3, RL4, RL5, RL6, SL1, SL4

Exercise: After seeing the play, use the character list from the reproducibles section of this guide (or write the names on the board) to create a hierarchy of power. Ask nine students to stand in front of the room as representations of the nine characters. Have them put themselves in order starting with the character who has the most power to the one who has the least power. Discuss their standings with the class as a whole and keep making adjustments. How do wealth, race, and gender contribute to the status of a character? How have things changed since 1937? How have they not changed? What if they lined up by PHYSICAL power? Discuss. Ask the nine students to arrange themselves from the character who get the most RESPECT in the play to the least respected. Discuss.

Writing: After seeing the play, ask the students to write a paragraph about one of two "oppressed" characters who assert their authority: Crooks and Curley's Wife. In their

writing, have the students identify why the character was oppressed by the society in which they lived, how they tried to assert their power and over whom they tried to assert power, and why the character chose to assert their power.



Candy



Boss



Curley



Curley's Wife

Costume Sketches by Candice Donnelly

Section 4: The Theater

Overall Objective: The students will have a stronger understanding of the art of the Theater.

If you're in trouble, or hurt or need - go to the poor people. They're the only ones that'll help - the only ones.

John Steinbeck, The Grapes of Wrath

Director's Note

This exercise is designed to be used BEFORE and AFTER seeing the play!

Objective:

- The students will read the Director's Note from the program of *Of Mice and Men*
 - The students will write a group response to the Director's Note
- Common Core:** RIT1, RIT2, RIT4, RIT5, RIT6, RIT7, RIT8, W1, W2, W4, W5, SL1, SL2, SL4, L1, L2, L3, L5

Discussion: Provide each student with the Director's Note from the program of *Of Mice and Men* (found in the Reproducibles Section of this guide). Ask one student to read the entire passage aloud. Have the students identify things that Mr. Belknap has pointed out as things, physical and emotional, to look for in the performance.

Exercise: After seeing the performance, ask students, in groups of three or four, to write a response to Mr. Belknap. What was their experience at the play? How did it speak to them?

John Steinbeck is the 20th Century's biographer of the worker. He writes of dirt and straw—a life that looks beautiful in a photograph but is all too difficult to inhabit. Steinbeck, unlike his contemporaries, Ernest Hemingway and F. Scott Fitzgerald, lived as an ordinary man. He worked on ranches during his childhood summers and knew migrant farm workers that drifted to a golden California where fruit was ripe to pick, only to find their dreams scorched in the sun. Steinbeck's characters are people that cannot change their station in life and none are portrayed more touchingly and tragically than George and his giant friend, Lennie, in *Of Mice and Men*.

This production looks and sounds like the worker of 1930s; however, this play could be set yesterday, today or tomorrow as dirt, leaves and straw will always blanket the earth, mice will always gnaw for a scrap and men will always sleep under a bowl of stars. Drive on any stretch of the crossroads of America today; barns with fractured structures appear, workers wear the same distressed denim—the records of their lives are visible in their faces and hands, lined, cracked and covered in soot from a day's work. Some sleep in tents, mobile homes or under an overpass. Look in America's greatest cities or in the cul-de-sacs of our suburbs, where the worker still struggles. He wears different clothes and his problems are mortgages and tuitions. The context of our world has changed, but our values remain the same as in *Of Mice and Men*.

Of Mice and Men continues to fascinate audiences and artists as it shows us ourselves and speaks to our shared human condition: to want, to love, to fear and to die.

Ian Belknap, Director of *Of Mice and Men*

Brainstorm: Creating a Theatrical Production

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will identify careers in the theater.
- The students will use The Acting Company website as a resource.
- The students will know the collaborative nature of theater.

Common Core: RIT1, RIT2, RIT4, SL1, SL2, SL4, SL5, L6

Exercise: Ask the students to name some of the people who work to put a theatrical production like *Of Mice and Men* on stage. Write their answers on the board. As the brainstorm continues, present information about the various professions. When you attend the performance, see if your students can talk to some of the professionals associated with **The Acting Company**.

Producer or Producing Organization

The producers raise the money needed to produce the play - the money allows the Director (with the help of his Creative Team) build his or her vision of the play. Producers oversee all aspects of the production and make sure that the play sticks to their artistic standards. They often put together the package of Script, Director, Designers, and Cast. **The Acting Company** is a not-for-profit organization, which means that money to produce the plays comes from fund-raising through grants and donations rather than from investors.

[a "Not-for-Profit" organization uses money raised from donors, foundations, grants to do its work. A "Profit Making" or "For-Profit" organization gets money from investors. The investors receive a percentage of the profit made by the work.]

The Playwright

A "wright" is a type of artisan who makes things that people can use. A wheel-wright makes wheels. A barrel-wright makes barrels. A playwright makes plays. Plays are of use to other artists - Actors, Directors, Designers - who use the script to make their own artistic statement. John Steinbeck the author of both the novel and the play of *Of Mice and Men*.

The Director

After reading the playwright's script, the director decides on an overall vision for the production. He or she usually tries to be true to the author's intention for creating the play. The director meets with the Creative Team to assemble a unified look for the sets, costumes, lighting, and other elements. The director oversees the actors in rehearsal, often with the help of the Stage Manager. Ian Belknap is the director of *Of Mice and Men*.

The Actor

The Cast is the group of men, women, and children who perform the play. The cast is made up of people called “actors” (instead of “actors” and “actresses”), since this is the professional term that applies to people of both genders. The members of the cast may be seasoned actors or new to the stage. They may have trained at different theater schools that teach acting in various ways. They draw on their own experiences and understanding of life to create believable characters. Actors usually audition for the parts they play. This means that they had to work on the part and read, sing, or dance for the director and producers before they were given the role. All of the actors had to memorize their lines and attend many rehearsals, including some with costumes and props, before opening night. This year, the Company includes Ray Chapman who plays two roles in *Of Mice and Men* (they call that “doubling”) as well as Duke Senior in *As You Like It*.

The Stage Manager

According to Carissa Dollar’s stage management website, “there is no single definition or job description for the tasks performed by the person who accepts the title of Stage Manager for any theatrical production.” However, according to Actor’s Equity Association (AEA) *at least* the following duties: organizes all rehearsals, before or after opening; assembles and maintains the Prompt Book; works with the Director and the Creative Team to schedule rehearsal and outside calls; assumes active responsibility for the form and discipline of rehearsal and performance and is the executive instrument in the technical running of each performance; maintains the artistic intentions of the Director and Producer after opening; keeps any records necessary to inform the Producer of attendance, time, welfare benefits, etc.; and Maintains discipline.

The Costume Designer

Costumes in a play must help the actors as they create the characters. The costumes are designed not to restrict the movement of the performers. The costume designer and her staff work within the vision of the Director for each character. They choose colors and styles to help the audience better understand the characters. Each of the ranch hands in this play has his own unique style. The Costume Designers often do historical or sociological research to make the world of the play come to life. In this production of *Of Mice and Men*, the costumes are from the 1930’s – the era in which the play was written.

The Composer, the Set Designer, the Sound Designer, and Lighting Designer

The play needs an environment in which to take place. The set can be a literal world, with many objects (“props”) and lots of furniture. Or, as is the case for *Of Mice and Men*, it can be a suggestion of reality with minimal actual components. Original music and sound effects can make the theatrical experience more real (or more fantastical). The lights add to the environment of the play and enhance the mood that the other designers, the actors, the playwright, the composer, and the director have created. For The Acting Company productions, the set must be easy to assemble and disassemble and must be portable. The sound and lighting design must be able to be recreated in each venue.

The Staff and The Crew

The theater staff - house manager, ushers, box office people, and others - assist the audience in many ways and support each performance. Backstage at a large-scale performance, the Stage Managers and the running crew run the lighting equipment, move the scenery, and make sure the technical aspects of the performance are perfect. In the office, Marketing people work to make sure people know about the performances and the Development staff makes sure the producers have money to put on the play.

Exercise: Ask the students to see how many of the members of the cast, crew and staff they can find at The Acting Company website: www.theactingcompany.org. Feel free to have them correspond with the Company members through the Company e-mail. Of course, anyone can like our **Facebook** page and see members of the Cast, Crew and Staff in action!

Casting

This exercise is designed to be used AFTER seeing the play!

Objective:

- The students will discuss an actor's performance
- The students will create a cast list for a new movie of *Of Mice and Men*
- **Common Core:** RL1, RL2, RL3, RL6, RL9, SL1, SL4

Discussion: After seeing Ray Chapman play both The Boss and Whit in the production of *Of Mice and Men*, ask the students to describe ways that the two characters were different. How did the actor's craft (voice, movement, creation of the "inner life" of the character), writing (characters' word choice, syntax, etc.) and design (costume, etc.) assist the audience in differentiating between the two?

Exercise: Ask the students, "If you were casting a new movie of *Of Mice and Men*, what stars would you get to be in it?" Would George be played by a mega-star? Slim a heartthrob or hero? How old would you cast Crooks and Candy? Could George be Black? Or Lennie?

While considering the film, where would each of the segments be filmed? Could you update the setting to 2013? Why would that be a good idea? Why would that be a bad idea?

Types of Theater Buildings

This exercise is designed to be used AFTER seeing the play!

Objective:

- The students will be able to identify different types of theaters.
- The students will weigh the benefits of each type of performance space.
- The students will use The Acting Company website as a resource.
- The students will write a report about a theater.
- **Common Core:** RIT1, RIT4, W1, W2, W4, W5, W8, W9, SL1, SL2, SL4, SL5, L6

Discussion: In which types of theaters have the students seen plays, concerts, or other live performances? In what type of theater was **The Acting Company's** production of *Of Mice and Men* performed? What might be the benefits of each type of performance space? What might be the drawbacks of each?

Facts:

Three different types of performance space are most common in the theater:

- **The Proscenium Stage** is the most common. The play is performed within a frame. The frame is called a proscenium arch; the audience looks through this frame as if the performance was a picture.
- **The Thrust Stage** extends into the audience. Spectators sit on three sides.
- **Theater-in-the-Round** has the audience sitting all around the stage. The action takes place on a platform in the center of the room.

Exercise: At The Acting Company website, www.theactingcompany.org, have the students find the "On Tour" tab at the top of the homepage. On the "On Tour" page your students will find a map. Many of the theaters that the Company is playing this year are linked to this page (when in doubt, have them try the "Buy Tickets" tab. The students can learn about different types of theaters in different parts of the country from these links. Students can write a report about one of the theaters where The Acting Company is performing this year. Their report might include a map of the location, distance from the last theater and to the next theater, and statistics about the theater (size, seating capacity, ticket prices).

Why Theater?

This exercise is designed to be used BEFORE seeing the play with a follow-up section AFTER the performance.

Objective:

- The students will explore the importance of theater.
- **Common Core:** RIT1, RIT2, RIT3, RIT4, RIT5, RIT6, RIT9, SL1, SL2, SL4

Discussion: How is seeing theater different from watching TV or seeing a movie (either at home or in the theater)?

Exercise: Give each student a copy of the following quote (found on page 30 of the Reproducibles section of this guide) from George Cram Cook (1873 –1924), founder of New York's Provincetown Playhouse (artistic home of playwright Eugene O'Neill and many others) written during World War I. Ask each student to identify the two reasons Cook gives for the importance of theater, especially in time of crisis. Are they important and relevant today? Are there other reasons?

Many see the Arts as a frill or as peripheral to life, especially in troubled economic times like ours. Arts budgets are always at the risk of being cut.

Ask the students to write a paragraph or two, based on the passage, in which they explore the importance of Theater (or the Arts in general) in troubles times. Have volunteers share them with the class.

Post-Performance Follow-Up: After seeing the performance, ask the students which reason (as a means of escape or as a gateway for imagination) does *Of Mice and Men* provide? Or does it do something else? Can theater provide different things for different people? Can it provide many things for an individual?

Remind them that it was written in 1937, the height of the Great Depression. What was Steinbeck's reason for creating this play?

"Seven of the Provincetown Players are in the army or working for it in France and more are going. Not lightheartedly now, when civilization itself is threatened with destruction, we who remain have determined to go on next season with the work of our little theatre.

It is often said that theatrical entertainment in general is socially justified in this dark time as a means of **relaxing the strain of reality**, and thus helping to keep us sane. This may be true, but if more were not true - if we felt no deeper value in dramatic art than entertainment, we would hardly have the heart for it now. One faculty, we know, is going to be of vast importance to the half-destroyed world - indispensable for its rebuilding - the faculty of creative imagination. That spark of it, which has given this group of ours such life and meaning as we have, is not so insignificant that we should now let it die. The social justification, which we feel to be valid now for makers and players of plays, is that they shall help **keep alive in the world the light of imagination**. Without it, the wreck of the world that was cannot be cleared away and the new world shaped."

George Cram Cook, founder of New York's Provincetown Playhouse, 1918

In utter loneliness a writer tries to explain the inexplicable.

John Steinbeck

Theater Etiquette

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will know standard rules of behavior in the theater.

Common Core: RIT1, RIT4, RIT8

Discussion: How is seeing theater different from watching TV or seeing a movie (either at home or in the theater)?

To make the theater-going experience more enjoyable for everyone, a code of behavior has been established. When attending theatrical performances, remember these simple rules of conduct:

Theater Etiquette

- ❖ Be on time for the performance.
- ❖ Eat and drink only in the theater lobby.
- ❖ Turn off all cellular phones, tablets, readers, and music players.
EARPHONES OUT.
- ❖ Talk, text, make calls, and otherwise communicate before and after the performance or during the intermissions only. Remember that the people near you and on stage can hear and see you.
- ❖ Appropriate responses to the performances, such as laughing and applauding, are appreciated. Odd noises are not.
- ❖ Act with maturity during romantic, violent, and other challenging scenes.
- ❖ Keep your feet off chairs around you.
- ❖ Read your program before or after, not during, the play.
- ❖ Personal hygiene (e.g., combing hair, applying make-up, etc.) should be attended to in the restrooms.
- ❖ Once you are seated and the play has begun, stay in your seat. Use the restroom before and after the performance.
- ❖ Always stay until after the curtain call. After the final curtain, relax and take your time leaving. If staying for a post-performance discussion, move down close to the stage when the play is done.
- ❖ Open your eyes, ears, and mind to the entire theatrical experience!

Prepare for Q & A Session

This exercise is designed to be used **BEFORE** seeing the play!

Objective:

- The students will create questions for the post-performance Q & A session

Common Core: RL2, RL3, RL7, RL9, SL1, SL2, SL3, SL4, SL6, L6

Exercise: To make the post-performance “talk-back” more beneficial to everyone, the students might create a few questions before the performance. Ask the students to think what questions they might want to ask the actors in the play? Here are some starter questions:

Are there questions about the **theater** as an art form? Does it require training? Where did the actors train? Can a person make a living in the theater? What careers are there in the theater? [Are any of the students aspiring actors? Are they seeking advice?]

Are there questions about **traveling** the country? Have the actors seen a lot of the United States? What is the bus like? How many hours do they spend on the bus? Does everybody get along?

What about life in **New York City**? Do all the actors live there? Where did the actors originally come from? [Have any of the students ever been in NYC?] What is the best part of living in New York? What is the worst?

What about ***Of Mice and Men***, the play? How has it been received in places across the country? What is the best part about working on this play? What have been its drawbacks? What do the actors think the themes of the play are?

NOTE: If there are questions that your students have after the company departs, feel free to contact the Education Department of The Acting Company, and we will get an answer for you.



Slim
Costume Sketches by Candice Donnelly

Crooks

Carlson

Section 5: What to Do After You See This Play

Please encourage your students to reflect on the play in some of the following ways. We would love to have copies of some of the writings or artwork your students create: **The Acting Company, Box 898, New York, NY 10108 or fax 212-258-3299**. You can send them to us or post them on our **Facebook page**. We have also included in the appendix short pre- and post-performance questionnaires, and would be interested in gathering data about the play.

Common Core: RL1, RL2, RL3, RL4, RL7, W1, W2, W3, W8,

Write

- Write a play or scene in response to the play.
- Improvise a scene with a partner and then write it down.
- Write a monologue for one of the characters in *Of Mice and Men* (perhaps a monologue of Candy's thoughts as he lies in his bunk after his dog is shot).
- Write a review of our production (Be frank; We can take it).
- Write a theatrical adaptation of another piece of literature, perhaps a Poem.

Draw (Scan or Photograph and e-mail artwork, if you wish)

- Draw the world of one or more of the characters.
- Draw images from the production.
- Draw a poster for our production of *Of Mice and Men*.
- Create a collage of images from magazines in response to the play.

Create a Performance of Sections *OMAM*

Get a few copies of Steinbeck's novel Of Mice and Men and distribute them to small groups of students. Have each group write a short play based on part of the story. The plays can be an **adaptation** of the source material, a **reflection** on the themes in the story, or whatever the students devise. Ask them to present their work to the other groups. Send us copies of the plays if you wish.

View one of the Film Versions of the Story

Try the 1992 film with Gary Sinise and John Malkovich adapted by playwright and Oscar winner Horton Foote. Randy Quade played Lennie to Robert "Baretta" Blake's George in a 1981 TV version. But the beautiful original film version, with Burgess Meredith (from the Rocky movies) as George and Lon Cheney, Jr. as Lennie is as close to the original stage-play as you can get, having been released in 1939, only two years after the play opened on Broadway.

Discussion: Students can compare The Acting Company's production to the film(s). What worked better on stage? In the novel? On film? Why? What does each of the genres do better than the others? What are the limitations of each form?

We Want to Hear from YOU and your STUDENTS!

By Mail

The Acting Company

PO Box 898

New York NY 10108

Telephone: 212-258-3111

Fax: 212-258-3299

By E-Mail

Paul Michael Fontana,

Director of Education & Dean of All Hallows High School

pfontana@allhallows.org

[TheActingCompany@ TheActingCompany.org](mailto:TheActingCompany@TheActingCompany.org)

Ian Belknap, Artistic Director

[IBelknap@ TheActingCompany.org](mailto:IBelknap@TheActingCompany.org)

On the Internet

www.TheActingCompany.org

and on Facebook or Twitter

Internships

Please submit a letter of interest and your resume along with two references to the Intern Coordinator at the address above. You can call or check the website for more information.

Questionnaires and FREE Posters!

You will find a Pre-Performance and a Post-Performance Questionnaires on pages 36-37 and 30-31 of this guide. Please have your students fill out the Pre-Performance Survey before you begin working on exercises from this guide. Ask them to fill out the Post-Performance Survey after seeing *Of Mice and Men*.

Send them to us at the above address and we will send you a POSTER from one of The Acting Company's productions as a "Thank You."

Section 6: The Acting Company

The Acting Company, America's only nationally-touring classical repertory theater, was founded in 1972 by current Producer Margot Harley and the late John Houseman with a unique mission:

- By touring smaller cities, towns and rural communities of America, the Company reaches thousands of people who have few opportunities to experience live professional theater.
- By presenting superior productions of classic and contemporary plays, the Company builds a discerning national audience for theater, helping preserve and extend our cultural heritage.
- By providing continuing opportunities for gifted and highly-trained young actors to practice their craft in a rich repertoire for diverse audiences, the Company nurtures the growth and development of generations of theater artists.
- By commissioning and premiering important new works by America's foremost playwrights, the Company fosters a theater tradition in which story-telling, language and the presence of the actor are primary.
- By making the language of the theater accessible in performance, special classes and other educational outreach activities, the Company inspires students of all ages and helps them excel in every field of study.

The Acting Company has been fulfilling this singular mission since it was formed out of the first graduating class of the Juilliard School's Drama Division in 1972. Since then, it has traveled over 500,000 miles through 48 states and nine other countries, performing a repertoire of 90 plays for more than 2 million people.

2003 TONY Honor for Excellence in the Theater

In the professional theater, the highest honor one can achieve is to be recognized by the American Theatre Wing with an Antoinette Perry Award, called the "Tony"®. The Acting Company was presented with a special Tony Honor celebrating our years touring America with classical plays and newly commissioned works. To learn more about the Tony Awards, go to the Tony website: www.tonys.org.

Trace Our Tour

If the students want to follow the tour as it progresses across the United States, tell them to visit us on facebook. Check in with us every day, check the itinerary, and see pictures of the places we visit.

"S'pose they was a carnival or a circus come to town, or a ball game, or any damn thing." Old Candy nodded in appreciation of the idea. "We'd just go to her," George said. "We wouldn't ask nobody if we could. Jus' say, 'We'll go to her,' an' we would. Jus' milk the cow and sling some grain to the chickens an' go to her."

John Steinbeck, Of Mice and Men

Section 7: Cast List and Information

The Acting Company
presents

Of Mice and Men

by **John Steinbeck**

Scenic Design **Neil Patel**

Costume Design **Candice Donnelly**

Lighting Design **Daniel B. Chapman**

Original Music and Sound Design **Fitz Patton**

Fight Direction **Felix Ivanoff**

Propmaster **Tessa Dunning**

Casting **McCorkle Casting, C.S.A.**

Production Stage Manager **Gina Noele Odierno**

Staff Repertory Director **Devin Brain**

Directed by

Ian Belknap

CAST

(in order of appearance)

George Milton

Lennie Small

Candy

The Boss

Curley

Curley's Wife

Slim

Carlson

Whit

Crooks

Joseph Midyett

Christopher Michael McFarland

Joseph Tisa

Ray Chapman

Michael McDonald

Megan Bartle

Noah Putterman

Chris Thorn

Ray Chapman

Yaegel T. Welch

Appendix: Reproducibles

For use with **Interviewing John Steinbeck**

John Steinbeck (1902-1968), born in Salinas, California, came from a family of moderate means. He worked his way through college at Stanford University but never graduated. In 1925 he went to New York, where he tried for a few years to establish himself as a free-lance writer, but he failed and returned to California. After publishing some novels and short stories, Steinbeck first became widely known with Tortilla Flat (1935), a series of humorous stories about Monterey *paisanos*.

Steinbeck's novels can all be classified as social novels dealing with the economic problems of rural labor, but there is also a streak of worship of the soil in his books, which does not always agree with his matter-of-fact sociological approach. After the rough and earthy humor of Tortilla Flat, he moved on to more serious fiction, often aggressive in its social criticism, to *In Dubious Battle* (1936), which deals with the strikes of the migrant fruit pickers on California plantations. This was followed by Of Mice and Men (1937), the story of the child-like giant Lennie, and a series of admirable short stories collected in the volume The Long Valley (1938). In 1939 he published what is considered his best work, The Grapes of Wrath, the story of Oklahoma tenant farmers who, unable to earn a living from the land, moved to California where they became migrant farm workers.

Among his later works should be mentioned East of Eden (1952), The Winter of Our Discontent (1961), and Travels with Charley (1962), a travelogue in which Steinbeck wrote about his impressions during a three-month tour in a truck that led him through forty American states. He died in New York City in the winter of 1968.

Adapted from Nobelprize.org

For use with **Brainstorm the Title**

Burns' original

Wee, sleekit, cow'rin, tim'rous beastie,
O, what a panic's in thy breastie!
Thou need na start awa sae hasty
Wi bickering brattle!
I wad be laith to rin an' chase thee,
Wi' murdering pattle.
I'm truly sorry man's dominion
□Has broken Nature's social union,
An' justifies that ill opinion
Which makes thee startle
At me, thy poor, earth born companion
An' fellow mortal!
I doubt na, whyles, but thou may thieve;
What then? poor beastie, thou maun live!
A daimen icker in a thrave'
S a sma' request;□I'll get a blessin wi' the lave,
An' never miss't.
Thy wee-bit housie, too, in ruin!
It's silly wa's the win's are strewin!
An' naething, now, to big a new ane,
O' foggage green!
An' bleak December's win's ensuin,
Baith snell an' keen!
Thou saw the fields laid bare an' waste,
An' weary winter comin fast,
An' cozie here, beneath the blast,
Thou thought to dwell,
Till crash! the cruel coulter past
Out thro' thy cell.
That wee bit heap o' leaves an' stibble,
Has cost thee monie a weary nibble!
Now thou's turned out, for a' thy trouble,
But house or hald,
To thole the winter's sleety dribble,
An' cranreuch cauld.
But Mousie, thou art no thy lane,
In proving foresight may be vain:
The best-laid schemes o' mice an' men
Gang aft agley,
An' lea'e us nought but grief an' pain,
For promis'd joy!
Still thou are blest, compared wi' me!
The present only toucheth thee:
But och! I backward cast my e'e,
On prospects drear!
An' forward, tho' I canna see,
I guess an' fear!

Standard English translation

Small, crafty, cowering, timorous little beast,

O, what a panic is in your little breast!
You need not start away so hasty
With argumentative chatter! I would be loath to
run and chase you,
With murdering plough-staff.
I'm truly sorry man's dominion
Has broken Nature's social union,
And justifies that ill opinion
Which makes thee startle
At me, thy poor, earth born companion
And fellow mortal!
I doubt not, sometimes, but you may steal;
What then? Poor little beast, you must live!
An odd ear in twenty-four sheaves is a small request;
I will get a blessing with what is left,
And never miss it.
Your small house, too, in ruin!
Its feeble walls the winds are scattering!
And nothing now, to build a new one,
Of coarse grass green!
And bleak December's winds coming,
Both bitter and keen!
You saw the fields laid bare and wasted,
And weary winter coming fast,
And cozy here, beneath the blast,
You thought to dwell,
Till crash! the cruel plough passed
Out through your cell.
That small bit heap of leaves and stubble,
Has cost you many a weary nibble!
Now you are turned out, for all your trouble,
Without house or holding,
To endure the winter's sleety dribble,
And hoar-frost cold.
But little Mouse, you are not alone,
In proving foresight may be vain:
The best laid schemes of mice and men
Go often awry,
And leave us nothing but grief and pain,
For promised joy!
Still you are blest, compared with me!
The present only touches you:
But oh! I backward cast my eye,
On prospects dreary!
And forward, though I cannot see,
I guess and fear!

CHARACTERS in Of Mice and Men

**Lennie Small
George Milton
Candy
Slim
Curley
The Boss
Carlson
Crooks
Curley's Wife
Whit**

Guys like us, that work on ranches, are the loneliest guys in the world. They got no family. They don't belong no place. . . . With us it ain't like that. We got a future. We got somebody to talk to that gives a damn about us. We don't have to sit in no bar room blowin' in our jack jus' because we got no place else to go. If them other guys gets in jail they can rot for all anybody gives a damn. But not us.

But not us! An' why? Because... because I got you to look after me, and you got me to look after you, and that's why.

from Chapter 1 of Of Mice and Men by John Steinbeck

For use with **Choral Reading**

from Chapter 1 of Of Mice and Men by John Steinbeck

Solo 1: Guys like us,
Solo 2: That work on ranches,
Solo 3: Are the loneliest guys in the world.
Solo 4: They got no family.
Solo 5: They don't belong no place. . . .

Group A: With us it ain't like that.

Group B: We got a future.

Group A: We got somebody to talk to that gives a damn about us.

Solos 1 & 2: We don't have to sit in no bar room

Solos 3 & 4: Blowin' in our jack

Solos 6 & 7: jus' because we got no place else to go.

Solo 6: If them other guys gets in jail

Solo 7: they can rot for all anybody gives a damn.

Group B: But not us.

Group A: But not us!

Group B: An' why? Because...

Group A: Because I got you to look after me,

Group B: And you got me to look after you,

All: And that's why.

John Steinbeck is the 20th Century's biographer of the worker. He writes of dirt and straw—a life that looks beautiful in a photograph but is all too difficult to inhabit. Steinbeck, unlike his contemporaries, Ernest Hemingway and F. Scott Fitzgerald, lived as an ordinary man. He worked on ranches during his childhood summers and knew migrant farm workers that drifted to a golden California where fruit was ripe to pick, only to find their dreams scorched in the sun. Steinbeck's characters are people that cannot change their station in life and none are portrayed more touchingly and tragically than George and his giant friend, Lennie, in *Of Mice and Men*.

This production looks and sounds like the worker of 1930s; however, this play could be set yesterday, today or tomorrow as dirt, leaves and straw will always blanket the earth, mice will always gnaw for a scrap and men will always sleep under a bowl of stars. Drive on any stretch of the crossroads of America today; barns with fractured structures appear, workers wear the same distressed denim—the records of their lives are visible in their faces and hands, lined, cracked and covered in soot from a day's work. Some sleep in tents, mobile homes or under an overpass. Look in America's greatest cities or in the cul-de-sacs of our suburbs, where the worker still struggles. He wears different clothes and his problems are mortgages and tuitions. The context of our world has changed, but our values remain the same as in *Of Mice and Men*.

Of Mice and Men continues to fascinate audiences and artists as it shows us ourselves and speaks to our shared human condition: to want, to love, to fear and to die.

Ian Belknap, Director of *Of Mice and Men*

“Seven of the Provincetown Players are in the army or working for it in France and more are going. Not lightheartedly now, when civilization itself is threatened with destruction, we who remain have determined to go on next season with the work of our little theatre.

It is often said that theatrical entertainment in general is socially justified in this dark time as a means of **relaxing the strain of reality**, and thus helping to keep us sane. This may be true, but if more were not true - if we felt no deeper value in dramatic art than entertainment, we would hardly have the heart for it now. One faculty, we know, is going to be of vast importance to the half-destroyed world - indispensable for its rebuilding - the faculty of creative imagination. That spark of it, which has given this group of ours such life and meaning as we have, is not so insignificant that we should now let it die. The social justification, which we feel to be valid now for makers and players of plays, is that they shall help **keep alive in the world the light of imagination**. Without it, the wreck of the world that was cannot be cleared away and the new world shaped."

George Cram Cook,
founder of New York's Provincetown Playhouse, 1918

Theater Etiquette

To make the theater-going experience more enjoyable for everyone, a code of behavior has been established. When attending theatrical performances, remember these simple rules of conduct:

- ❖ Be on time for the performance.
- ❖ Eat and drink only in the theater lobby.
- ❖ Turn off all cellular phones, tablets, readers, games, and music players. **EARPHONES OUT.**
- ❖ Talk, text, make calls, and otherwise communicate before and after the performance or during the intermissions only. Remember that the people near you and on stage can hear and see you.
- ❖ Appropriate responses to the performances, such as laughing and applauding, are appreciated. Odd noises are not.
- ❖ Act with maturity during romantic, violent, and other challenging scenes.
- ❖ Keep your feet off chairs around you.
- ❖ Read your program before or after, not during, the play.
- ❖ Personal hygiene (e.g., combing hair, applying make-up, etc.) should be attended to in the restrooms.
- ❖ Once you are seated and the play has begun, stay in your seat. Use the restroom before and after the performance.
- ❖ Always stay until after the curtain call. After the final curtain, relax and take your time leaving. If staying for a post-performance discussion, move down close to the stage when the play is done.
- ❖ Open your eyes, ears, and mind to the entire theatrical experience!

Steinbeck's 1962 Nobel Prize Acceptance Speech for Common Core Work

I thank the Swedish Academy for finding my work worthy of this highest honor. In my heart there may be doubt that I deserve the Nobel Award over other men of letters whom I hold in respect or reverence--but there is no question of my pleasure and pride in having it for myself.

It is customary for the recipient of this award to offer scholarly or personal comment on the nature and direction of literature. However, I think it would be well at this particular time to consider the high duties and responsibilities of the makers of literature.

Such is the prestige of the Nobel Award and of this place where I stand that I am impelled, not to speak like a grateful and apologetic mouse, but to roar like a lion out of pride in my profession and in the great and good men who have practiced it through the ages.

Literature was not promulgated by a pale and emasculated critical priesthood singing their litanies in empty churches--nor is it a game for the cloistered elect, the tin-horn mendicants of low-calorie despair.

Literature is as old as speech. It grew out of human need for it and it has not changed except to become more needed. The skalds, the bards, the writers are not separate and exclusive. From the beginning, their functions, their duties, their responsibilities have been decreed by our species.

Humanity has been passing through a gray and desolate time of confusion. My great predecessor, William Faulkner, speaking here, referred to it as a tragedy of universal physical fear, so long sustained that there were no longer problems of the spirit, so that only the human heart in conflict with itself seemed worth writing about. Faulkner, more than most men, was aware of human strength as well as of human weakness. He knew that the understanding and the resolution of fear are a large part of the writer's reason for being.

This is not new. The ancient commission of the writer has not changed. He is charged with exposing our many grievous faults and failures, with dredging up to the light our dark and dangerous dreams for the purpose of improvement.

Furthermore, the writer is delegated to declare and to celebrate man's proven capacity for greatness of heart and spirit--for gallantry in defeat, for courage, compassion and love. In the endless war against weakness and despair, these

are the bright rally flags of hope and of emulation. I hold that a writer who does not passionately believe in the perfectibility of man has no dedication nor any membership in literature.

The present universal fear has been the result of a forward surge in our knowledge and manipulation of certain dangerous factors in the physical world. It is true that other phases of understanding have not yet caught up with this great step, but there is no reason to presume that they cannot or will not draw abreast. Indeed, it is part of the writer's responsibility to make sure that they do. With humanity's long, proud history of standing firm against all of its natural enemies, sometimes in the face of almost certain defeat and extinction, we would be cowardly and stupid to leave the field on the eve of our greatest potential victory.

Understandably, I have been reading the life of Alfred Nobel; a solitary man, the books say, a thoughtful man. He perfected the release of explosive forces capable of creative good or of destructive evil, but lacking choice, ungoverned by conscience or judgment.

Nobel saw some of the cruel and bloody misuses of his inventions. He may have even foreseen the end result of all his probing--access to ultimate violence, to final destruction. Some say that he became cynical, but I do not believe this. I think he strove to invent a control--a safety valve. I think he found it finally only in the human mind and the human spirit.

To me, his thinking is clearly indicated in the categories of these awards. They are offered for increased and continuing knowledge of man and of his world---for understanding and communication, which are the functions of literature. And they are offered for demonstrations of the capacity for peace--the culmination of all the others.

Less than fifty years after his death, the door of nature was unlocked and we were offered the dreadful burden of choice. We have usurped many of the powers we once ascribed to God. Fearful and unprepared, we have assumed lordship over the life and death of the whole world of all living things. The danger and the glory and the choice rest finally in man. The test of his perfectibility is at hand.

Having taken God-like power, we must seek in ourselves for the responsibility and the wisdom we once prayed some deity might have. Man himself has become our greatest hazard and our only hope. So that today, Saint John the Apostle may well be paraphrased: In the end is the *word*, and the *word is man*, and the *word is with man*.

Steinbeck's Letter to Claire Luce who originally played Curley's Wife on Broadway

To Claire Luce

Los Gatos [1938]

Dear Miss Luce:

Annie Laurie says you are worried about your playing of the part of Curley's wife although from the reviews it appears that you are playing it marvelously. I am deeply grateful to you and to the others in the cast for your feeling about the play. You have surely made it much more than it was by such a feeling.

About the girl—I don't know of course what you think about her, but perhaps if I should tell you a little about her as I know her, it might clear your feeling about her.

She grew up in an atmosphere of fighting and suspicion. Quite early she learned that she must never trust anyone but she was never able to carry out what she learned. A natural trustfulness broke through constantly and every time it did, she got her. Her moral training was most rigid. She was told over and over that she must remain a virgin because that was the only way she could get a husband. This was harped on so often that it became a fixation. It would have been impossible to seduce her. She had only that one thing to sell and she knew it.

Now, she was trained by threat not only at home but by other kids. And any show of fear or weakness brought an instant persecution. She learned to be hard to cover her fright. And automatically she became hardest when she was most frightened. She is a nice, kind girl, not a floozy. No man has ever considered her as anything except a girl to try to make. She has never talked to a man except in the sexual fencing conversation. She is not highly sexed particularly but knows instinctively that if she is to be noticed at all, it will be because someone finds her sexually desirable.

As to her actual sexual life—she has had none except with Curley and there has probably been no consummation there since Curley would not consider her gratification and would probably be suspicious if she had any. Consequently she is a little starved. She knows utterly nothing about sex except the mass misinformation girls tell one another. If anyone—a man or woman—ever gave her a break—treated her like a person—she would be a slave to that person. Her craving for contact is immense but she, with her background, is incapable of conceiving any contact without some sexual context. With all this—if you knew her, if you could ever break down a thousand little defenses she has built up, you would find a nice person, an honest person, and you would end up by loving her. But such a thing could never happen.

I hope you won't think I'm preaching. I've known this girl and I'm just trying to tell you what she is like. She is afraid of everyone in the world. You've known girls like that, haven't you? You can see them in Central Park on a hot night. They travel in groups for protection. They pretend to be wise and hard and voluptuous.

I have a feeling that you know all this and that you are doing all this. Please forgive me if I seem to intrude on your job. I don't intend to and I am only writing this because Annie Laurie said you wondered about the girl. It's a devil of a hard part. I am very happy that you have it.

Sincerely,

John Steinbeck

Pre-Performance Questionnaire

Please rate the following statements on a scale from 1 to 7. "1" represents something with which you strongly disagree "7" represents something with which you strongly agree. Circle the number that best matches your feelings.

I feel excited about seeing *Of Mice and Men*.

Disagree

Agree

1 2 3 4 5 6 7

I want to learn more about Theater.

Disagree

Agree

1 2 3 4 5 6 7

I have been to see plays before.

None

Some

Many

1 2 3 4 5 6 7

Name some plays you have seen?

Theater is fun!

Disagree

Agree

1 2 3 4 5 6 7

Seeing a play can teach me about life.

Disagree

Agree

1 2 3 4 5 6 7

Theater is more real than television and movies.

Disagree

Agree

1 2 3 4 5 6 7

Comments:

Student Initials:

Post-Performance Questionnaire

After seeing *Of Mice and Men*, please rate the following statements on a scale from 1 to 7. "1" represents something with which you strongly disagree "7" represents something with which you strongly agree. Circle the number that best matches your feelings.

I enjoyed seeing *Of Mice and Men*.

Disagree

Agree

1 2 3 4 5 6 7

I want to learn more about Theater.

Disagree

Agree

1 2 3 4 5 6 7

Of Mice and Men was better than other plays I have seen before.

Disagree

Agree

I have never seen a play.

1 2 3 4 5 6 7

I want to see more theater.

Disagree

Agree

1 2 3 4 5 6 7

Seeing *Of Mice and Men* taught me something about life.

Disagree

Agree

1 2 3 4 5 6 7

Some Lessons in *Of Mice and Men* are:

Theater is more real than television and movies.

Disagree

Agree

1 2 3 4 5 6 7

Comments:

Student Initials:
